PANTERA

SELECTIONS FROM

VULGAR DISPLAY OF POWER

AND

COWBOYS FROM HELL

Authentic
GUITAR-TAB
Edition ™
Includes Complete Solos

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#1420

Intro.3

E

E

E

E

Intro 2

E

E

(see Horn.)

E

E

1 E

2 E

Lead

Other

Guitar I

Guitar II

Bass

Drums

Intro 4

E

Lead

Other

Guitar I

Guitar II

Bass

Drums

10

E

Guitar I

Guitar II

Bass

Drums

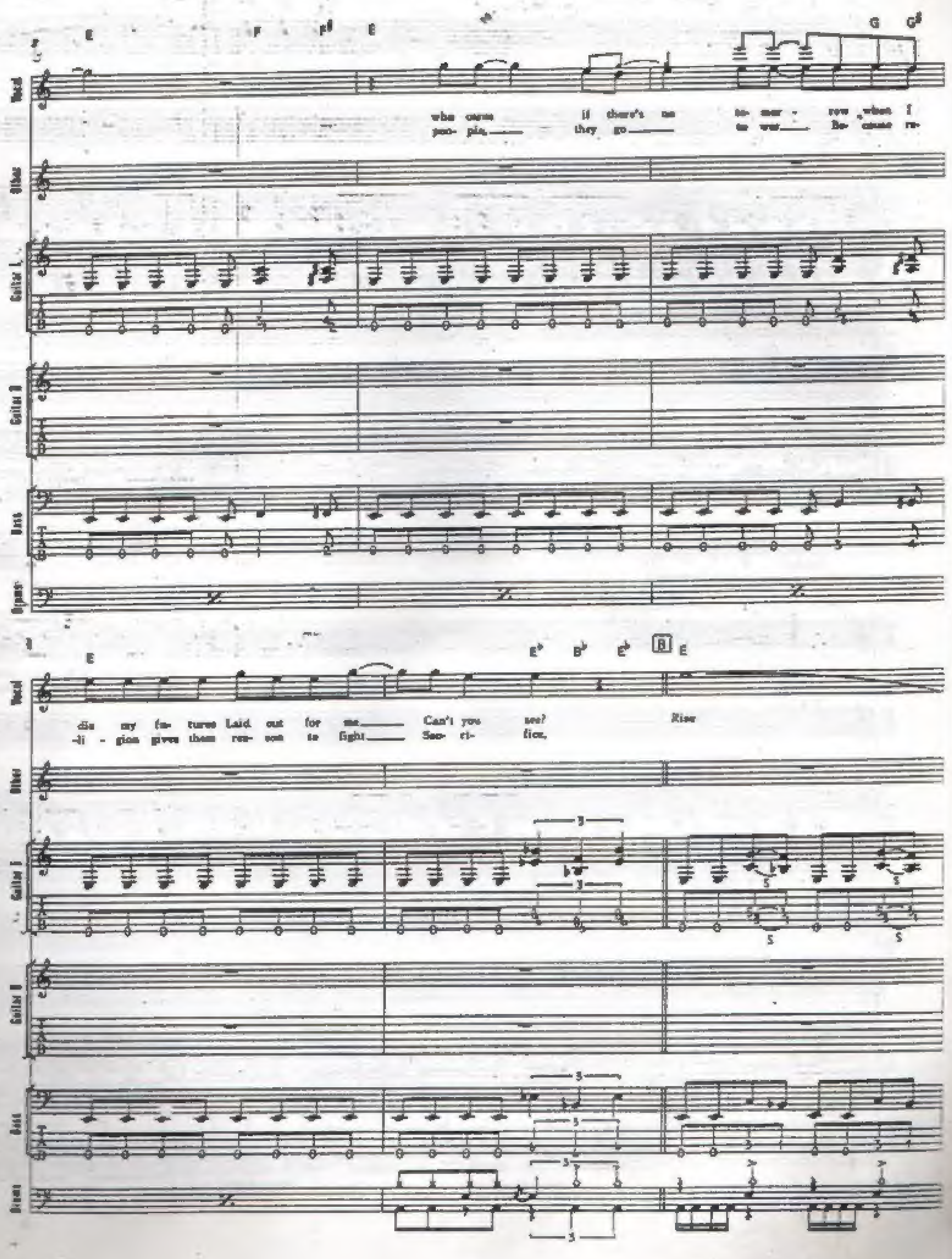
A E G G♯ E

Here we are In a world of cor- rup- tion Hu- man na- ture is of vio- lent hatred
I- know what's right or wrong. And my be- lief is stron- ger than your ad- mon-

Vocal

Bass

Drums


E F F♯ E G G♯
Vocal
who came if there's no to- mor- row when I
peo- ple they go to war Be- cause re-
Other
Guitar I
Guitar II
Bass
Organ
E E♭ B♭ E♭ B E
Vocal
die my fu- ture's Laid out for me Can't you see? Rise
-li- gion gives them rea- son to fight Sac- ri- fice,
Other
Guitar I
Guitar II
Bass
Drums

12

E C♯ G♯ C♯ E E♭ E♭ E♭ E

Vocal
Other
Guitar 1
Guitar 2
Bass
Drums

er bove the liar
Die for pride

E C♯ G♯ C♯ E A A B C E

Vocal
Other
Guitar 1
Guitar 2
Bass
Drums

Morals on a backwards glove a
A group that ov- vers No one's love or

E G G♯ E F F♯

Vocal

sion to you For me it's hope
Sym- pho- nic di- ver- sion

It's my life and pro- vi- sion
I- s where I be- long

Guitar 1

Guitar 2

Bass

Drums

E G G♯ E

Vocal

Black or white Some pay to pray You ques- tion why they act this way
My stand is the hu- man race with- out a la- bel or a face

It's their fuck- ing de - e -
So they can lick my ooh

Piano

Guitar 1

Guitar 2

Bass

Drums

B

N.C. | D | C♯ | B♭ | G | B | C♯ | B♭

Vocal: - sion . . No more judge- ment day— On - ly tran -

Guitar I

Guitar II

Bass

Drums

E - C♯ B♭ G B C♯ B♭

Vocal: qui- li- ty— Peace signs pro- test times... Mean nothing to me—

Flute

Guitar I

Guitar II

Bass

Drums

E

Vocal

Kneel- ty bare in

Guitar I

Guitar II

Bass

Drums

E

Vocal

me He re sy

Guitar I

Guitar II

Bass

Drums

F

A♭ B♭ E B B♭ ♯F G

Violin I

Violin II

Viola

Cello

Bass

Drums

G

2

Piccol

Oboe

Clarinet I

Clarinet II

Bass

C

E

C

Vocal

Guitar 1

Guitar 2

Bass

Drums

E

A

Vocal

Guitar 1

Guitar 2

Bass

Drums

18

E

C

E

A

H

E

C

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 in B♭

Cl. 2 in B♭

Bsn. 1 & 2

Hn. 1 & 2

2nd Horn

Arm.

V.b.

E

A

Tpt. 1 & 2 in B♭

Timp.

Arm.

A

E

C

E

A

1 E

Bass Gtr

Guitar 1

Guitar 2

Drums

(End)

let C

let C

let C

let C

E

Bass Gtr

Guitar 1

Guitar 2

Drums

A

(4 times Repeat)

1 2 3
C B A F♯ E C B

(Tempo I)

Horns

E

Vocal

ry — bove in mer — Hr — re—

Guitar I

Guitar II

Bass

Drums

E

Vocal

ry

Guitar I

Guitar II

Guitar III

Bass

Drums

G A E

Vocal

Guitar I

Guitar II

Bass

Drums

G A C D C♯ D♯ B♭ E

Vocal

Guitar I

Guitar II

Bass

Drums

MOUTH FOR WAR

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

This song begins with a powerful unison riff by Guitar and Bass. The sound of the Guitar is extremely distinctive with heavy distortion which is probably created through some sound effects processing rather than through a guitar amp. Note also that a short delay is in effect and the high notes are boosted.

The Drums sound is very stiff, creating a metallic sound with its bass drum.

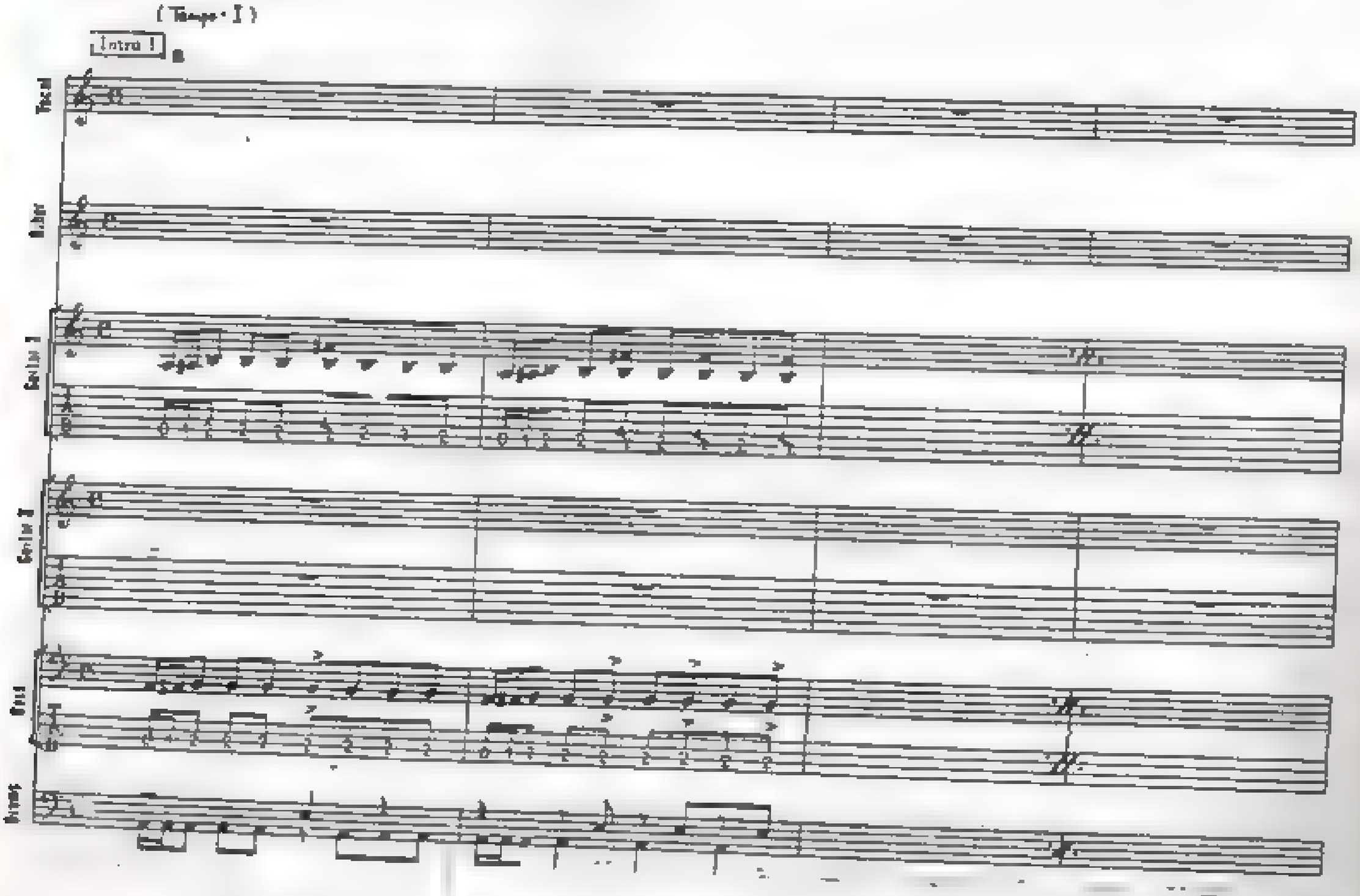
On Intro 1, emphasizing the accents on the Bass line, the whole band must accomplish the togetherness with a nice groove.

The slide technique is well incorporated onto the Intro 2's riffs.

Guitar and Bass should play legato. The X marks on the Guitar chart on the 8th bar of the Intro 2 mean mutings with the left-hand. Here, the harmonics on the high notes produce exotic noises.

Secion D is a Guitar solo. The sound processing includes strong distortion and some type of chorus. A double-time passage appears in the last four bars of the solo. Make sure to pick each note clearly with alternate picking. Note also that a delay is in effect on the last two beats.

Be careful of the tempo changes from Section K. It becomes much faster, but your rhythm should not drag.



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Intro 2

E G B E G E G B E G B E G E G B E G E G B E G B E G

E G B E G E G B E G B F G E G B E G E B E

Intro 3

E B E B C E A B E G E G A E F G E B E B C E A B E G E

(od)

E B♭ E B C E A B♭ E G E G A E F♯ G E B♭ E B C E A

Vocal

Guitar I

Guitar II

Bass

Drums

B♭ E G E A E B♭ E B C E A B♭ E G E G A E F

Re - vol - ver

Pos - sess - ed

Vocal

Guitar I

Guitar II

Bass

Drums

30

G E♭ B♭ E B C E A B♭ E G E E E♭ E B C E A

I've been wrong for so long
I feel a change will come a - gain
wrong
strength

B♭ E G E G A E F G E♭ E B C E A B♭ E G E

I've been wrong for so long
The struggle of day to day who might stop me

E B♭ E B C E A B♭ E G E G A E F♯ G E B♭ E B C E A

Voice: Down my — mem-ber-ship is so ma - ture, front - ra - ter - nal. I've moved And my mem-bers with love soul lies in eve-

Guitar II

Guitar III

Bass

Guitar I

B♭ E G E E B♭ E B C E A B♭ E G E G A E F♯

Voice: - ry eve — When (I) chan- ged my love — to pro - duc - tive. — The re- lease - ing of an - ger Can

Piano

Guitar II

Bass

G E B♭ E B C E A B♭ E G E

D B

Vocal

I don't find it hard to im press
bet - ter a - my ow - di - cate un der the sun

Bones

Guitar 1

Guitar 2

Bass

Drums

B

Vocal

an trac tion Hands break to bone ran ter- est Bold

Guitar 1

Guitar 2

Bass

Drums

B

C E G B E G E

Vocal

and die out there. My ears can't hear what you say to me

Guitar 1

Guitar 2

Bass

Drums

G B E G B E G E G B E G B E G B E G B E G E G B E G E

Vocal

Hold your mouth for the war—— Use it for what it's for——

Other

Guitar 3

Guitar 4

Bass

Drums

34

Vocal

Speak the truth a - bout me

Dr ter - min -

Guitar I

Guitar II

Bass

Drums

Vocal

— Dr ter min ed

Other

Guitar I

Vib

Vib

Vib

Guitar II

Bass

Drums

G♯m F♯ E D F♯ G♯m

Vib

Vib

Vib

Vib

Vib

Vib

Vib

Vib

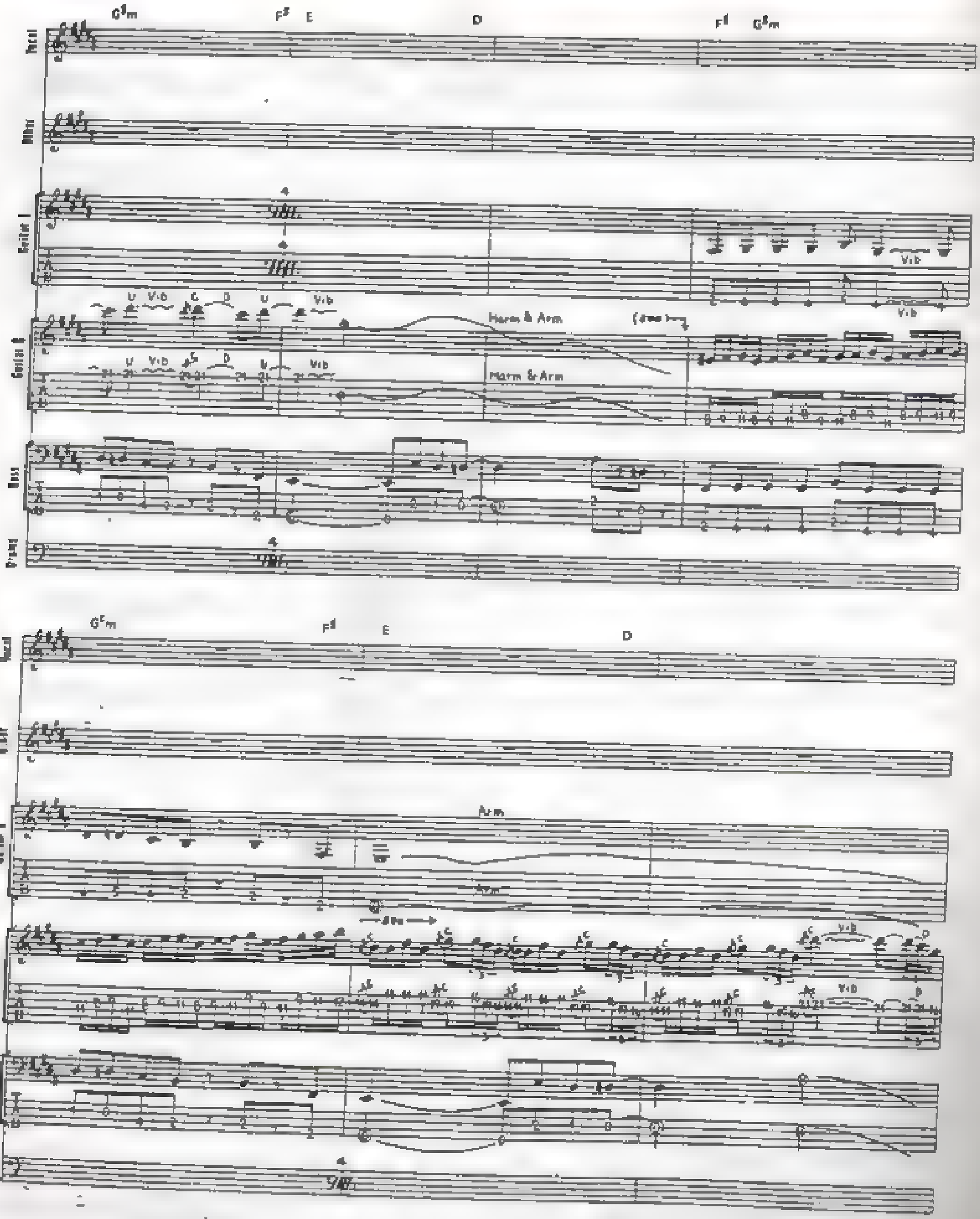
Vib

Vib

Vib

Vib

G♯m F♯ E D F♯ G♯m


Vocal
Bläser
Guitar I
Guitar II
Bass
Drums
Vib
Horn & Arm
Arm

Vocal

F♯ G♯m F♯ E D

There comes a time — when in — ev'ry one —

Guitar I

8va Harm.

Arm

Arm

Guitar II

(8va)

Bass

Drums

Vocal

F♯ G♯m F♯ E D

be close your eyes — to what's real —

Guitar I

Guitar II

(Tempo I (Fast.))

E

E

$G^{\sharp}m$ $F^{\sharp}$ $G^{\sharp}m$ $F^{\sharp}$ $G^{\sharp}m$ $F^{\sharp}$ $G^{\sharp}m$ $F^{\sharp}$

Lead

Bass

Guitar 1

Guitar 2

Keys

Drums

F $G^{\sharp}m$ 6m

No com - pre hen - sion to (us)
Like a knife in to Jesus

Lead

Bass

Guitar 1

Guitar 2

Keys

Drums

Bm G⁵m Am

Vocal

I rec - cum - the wind for my soul
Al - ter - ter - ra - to death

Bass

Drums

Guitar 1

Guitar 2

Am G⁵m Bm

Vocal

can't be the sun, let o - there wane my time
Pull - ing and push - ing the rest of du -

Bass

Guitar 1

Guitar 2

Bass

Drums

Dm G$^{\sharp}$m Am

Voice

Violin I

Violin II

Viola

Bass

Dm G$^{\sharp}$m Am Dm

Voice

Violin I

Violin II

Viola

Bass

Dm G$^{\sharp}$m Am Dm

Voice

Violin I

Violin II

Viola

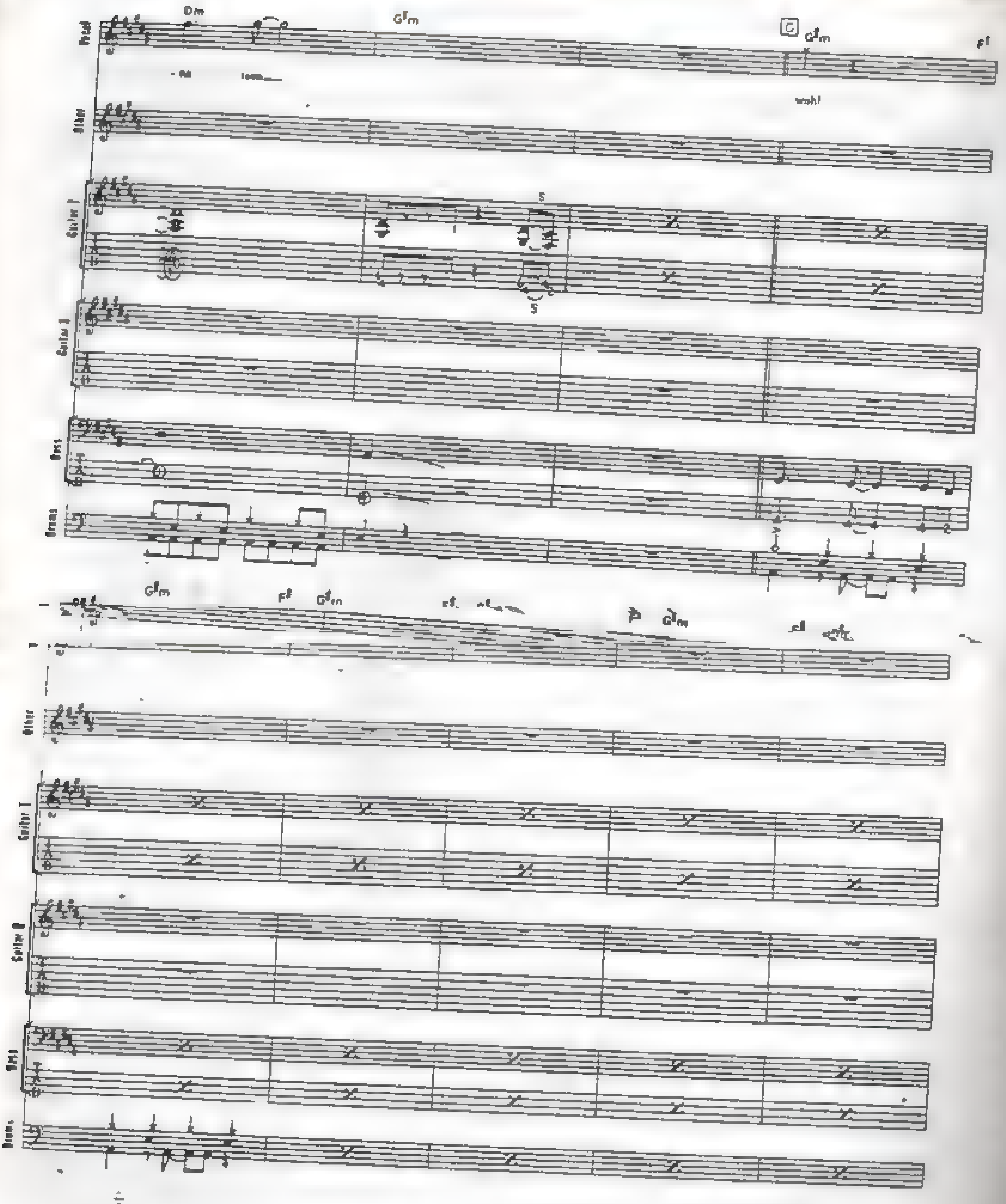
Bass

- ra- tion Over- tat suc - cess to the bat - tom- line

No ear ear piss on thus

der mi -

S S


Dm
G#m
C
F#
wah!
Guitar I
Guitar II
Bass
Drums

Gᵇm Fᵇ Gᵇm Fᵇ Gᵇm Fᵇ Gᵇm Fᵇ Gᵇm Fᵇ

Guitar I

Guitar II

Bass

Drums

Gᵇm Fᵇ Gᵇm Fᵇ Gᵇm Fᵇ Gᵇm Fᵇ Gᵇm

Vocal

Piano

Guitar I

Guitar II

Bass

DOMINATION

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro 1's riff is in an up-tempo, eight-beat feel. Notice that the same riff reappears in Intro 2, this time in double-time feel, notated in sixteenth notes with the tempo being half as slow as in Intro 1. As for Drums, a succession of sixteenth notes are played with bass drum. Use of double-pedal should enable you to play the notes with accuracy.

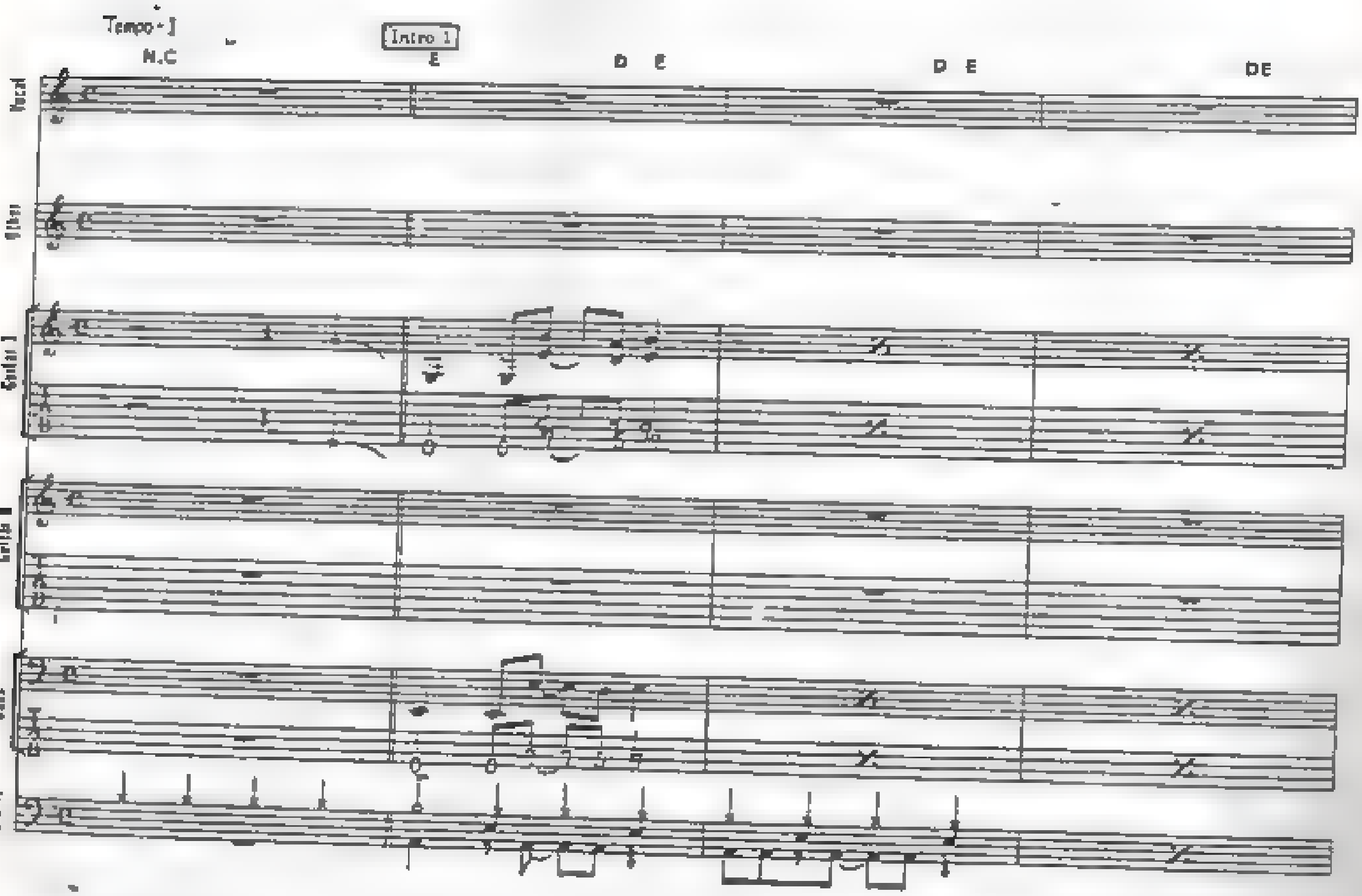
The bar right before Intro 3 has a pre-arranged phrase with triplets. Staccato notes on the Guitar transcription are produced by light palm-muting with the right-hand

Although the unison riff of Guitar and Bass which begins at Intro 3 is very simple, it can fall apart without the accurate time and execution of those sixteenth notes.

Guitar uses heavy distortion throughout the tune. Try to articulate well while picking notes clearly. Bass and Drums need to play loudly, too. Try opening the hi-hat a little.

Sections H, I, and J feature a Guitar solo. On Section H, the solo is played over one chord (E); however, it is extremely fast! Although solid, advanced technique is needed here, the key to playing this section is to employ hammer-ons and pull-offs effectively. Section I features two Guitars creating harmony Try to be real tight

Tempo starts to slow down right before Section K and the overall groove becomes heavier.



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E G A G E D E D E D E

Vocal

Guitar I

Bass

Drums

E A B♭ G E D E D E D E

Vocal

Guitar I

Guitar II

Bass

Drums

E G A G E D E D E D E

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

Intro.2 (Tempo - E)(♩=♩)

E A B♭ G E DE D E DE G A G E DE D E

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

E DE A B♭G E DE DE DE G A G E DE DE

Intro 3

B B♭ A G F♯ F [A] E

Vocal

A - ny — re the price — That you'll pay — in the end —
New blacked hearts — is — reach - ing — out — di - vi si

Guitar I

Guitar II

Bass

Drums

E

Vocal

by —
De - mu - ta - tion com - mands
body sus - pend - ed by chains

Guitar I

Guitar II

Bass

E B B♭ A G F♯ F

— poc. Then calls — you a friend —
— e ver ro - more And nails —

It's a twis - ted fall —
It's a pa ral ty — Back —

Guitar I

Guitar II

Bass

Drums

B E

Bands are like steel And ma - si pu - lates the will of be
fit - ter a vice and neck nail Marks the denser of your life

And it's hard
Grim deter rec -

Guitar I

Guitar II

Bass

Drums

E

Vocal

so we How soon we for · get when there's no thing else Lulu to deal ·
sun grows Has ...le played a trick Could you to block by block Till you

Guitar I

Guitar II

Bass

Drums

E B B♭ A G F♯ F C C

Vocal

· ray It's a we lose play
end love ing you to hand Your eyes will

Guitar I

Guitar II

Bass

Drums

G D E G E F

on The down of the day And the writ - ing on the wall

E G B B♭ A G F♯ F C D F

Those words that stare at in your soul

52

E G E F E D E G A B C D

Vocal

— And as your self You will be - fall —

Other

Guitar 1

Guitar 2

Bass

Drums

D E DE DE DE G AG E DE DE DE A B♭G

Vocal

It's de mi - ni - Lum pushed in - to

Other

Guitar 1

Guitar 2

Bass

Drums

E DE DE DE G A G E DE DE B C C#

Vocal

(it's too bad)

Bass

Guitar 2

Synth

Drums

E

A

E

Vocal

Yeah

Organ

Guitar 3

Guitar 4

Bass

F

E B B♭ A G F♯ F 2 A

A (Ha ha, ha,

G E

A

Arm

E

Bass

Drums

Guitar 1

Guitar 2

Keys

Drums

F

E

G

Bass

Bass

Guitar 1

Guitar 2

Keys

Drums

5

D

H

E

Vocal

Guitar I

Guitar II

Bass

Drums

Horn & Arm

Horn & Arm

E

Vocal

Guitar I

Guitar II

Bass

Drums

E

1 C G D

53

E

Vocal

E Bass

Guitar I

Arm

Arm

Guitar II

Arm

Bass

Drums

E C G F

Vocal

Flute

Guitar I

Arm

Arm

Arm

Arm

Arm

Arm

Guitar II

Arm

Arm

C

C1

Bass

Guitar II

Guitar I

Drums

X (Tempo - 1)

F

C1

D

Bass

Drums

Guitar I

Guitar II

Horns & Arm

(Arm)

Horns & Arm

Bass

Drums

F

Vocal

Flute

Guitar 1

Guitar 2

Bass

Drums

L

F

Vocal

Flute

Guitar 1

Guitar 2

Bass

Drums

F

Vocal

Guitar I

Guitar II

Bass

Drums

F

M

Fill

Vocal

Other

Guitar I

Guitar II

(Fill)

Bass

Drums

F F♯ F

Vocal

Bass

Guitar 1

Guitar 2

Drums

F♯ F F♯ F

Vocal

Bass

Guitar 1

Guitar 2

Drums

FUCKING HOSTILE

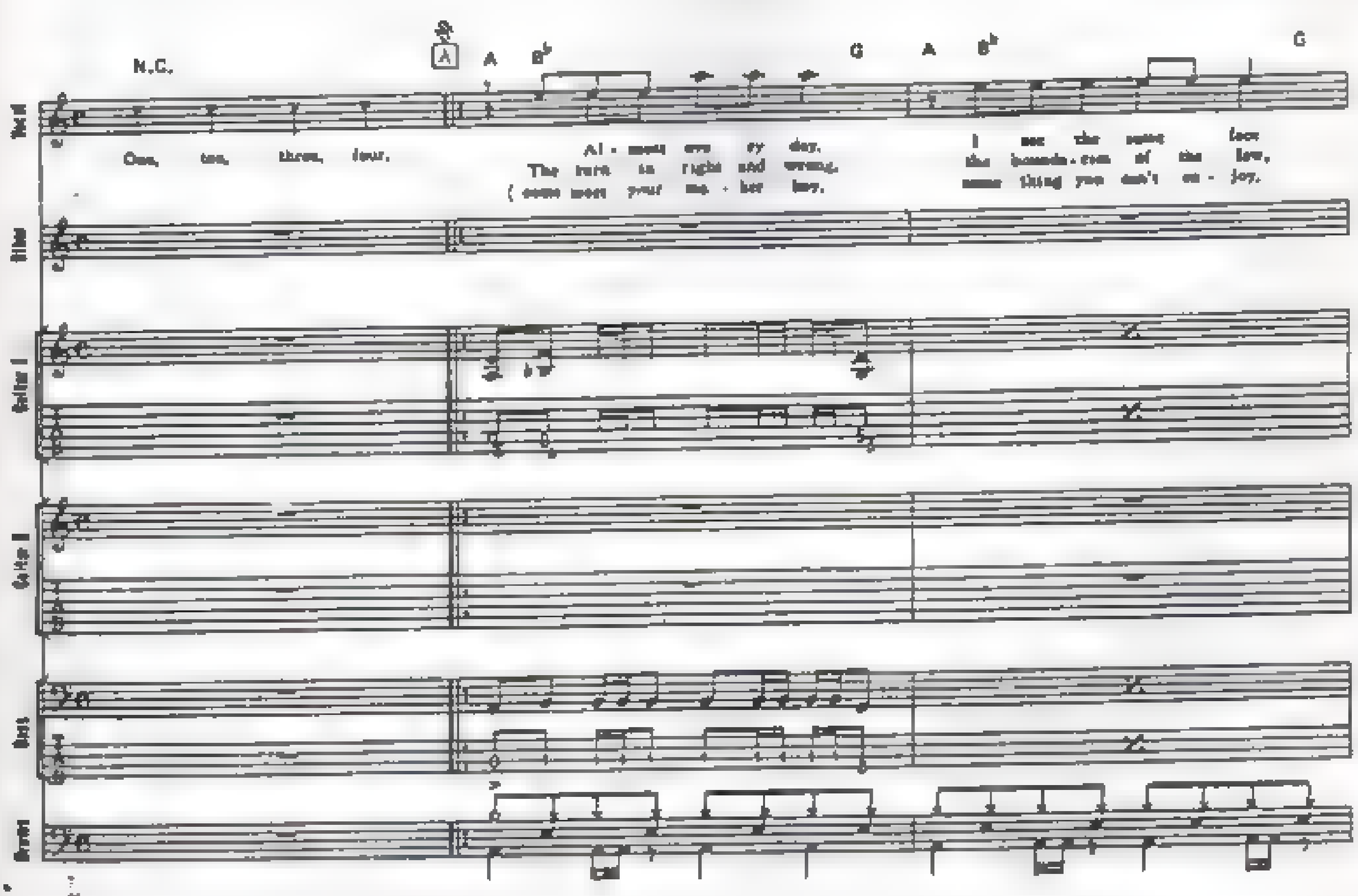
Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

This song is extremely fast. At Section A, a 5-bar pattern is played repeatedly. It is a unison riff by Guitar and Bass and each should lock into one another tightly.

Despite the up-tempo, Drums should play with power. Hit each note as strong as possible. Those sixteenth notes on bass drum may be difficult to execute unless a double-pedal technique is incorporated.

Pantera has very unique vocal sounds. This is notable in this tune as seen in an apparent over-recorded shouting that occurs right before Section C, creating a very destructive sound.

A Guitar solo is featured in Section D. While a heavy-duty distortion is employed throughout the song, a wah-wah pedal is added in this section and probably stepped on every two beats. Watch out for the extremely fast passages between the 5th and the 7th bars of Section D. Use alternate picking and pick each note clearly.



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Tuba

Org

Guitar I

Bass

Org

Trumpet

Lit - tle you should see your - self,
You seem to wan - der way
They put it in your head,

A B♭ G A d♭

You put you on a shelf
hund - reds of peo - ple due,
then put you in your bed,

G A B♭ G

your ver - bal mas - ter - bate,
you're writ - ing it chem mail
He's watching say your prayers,

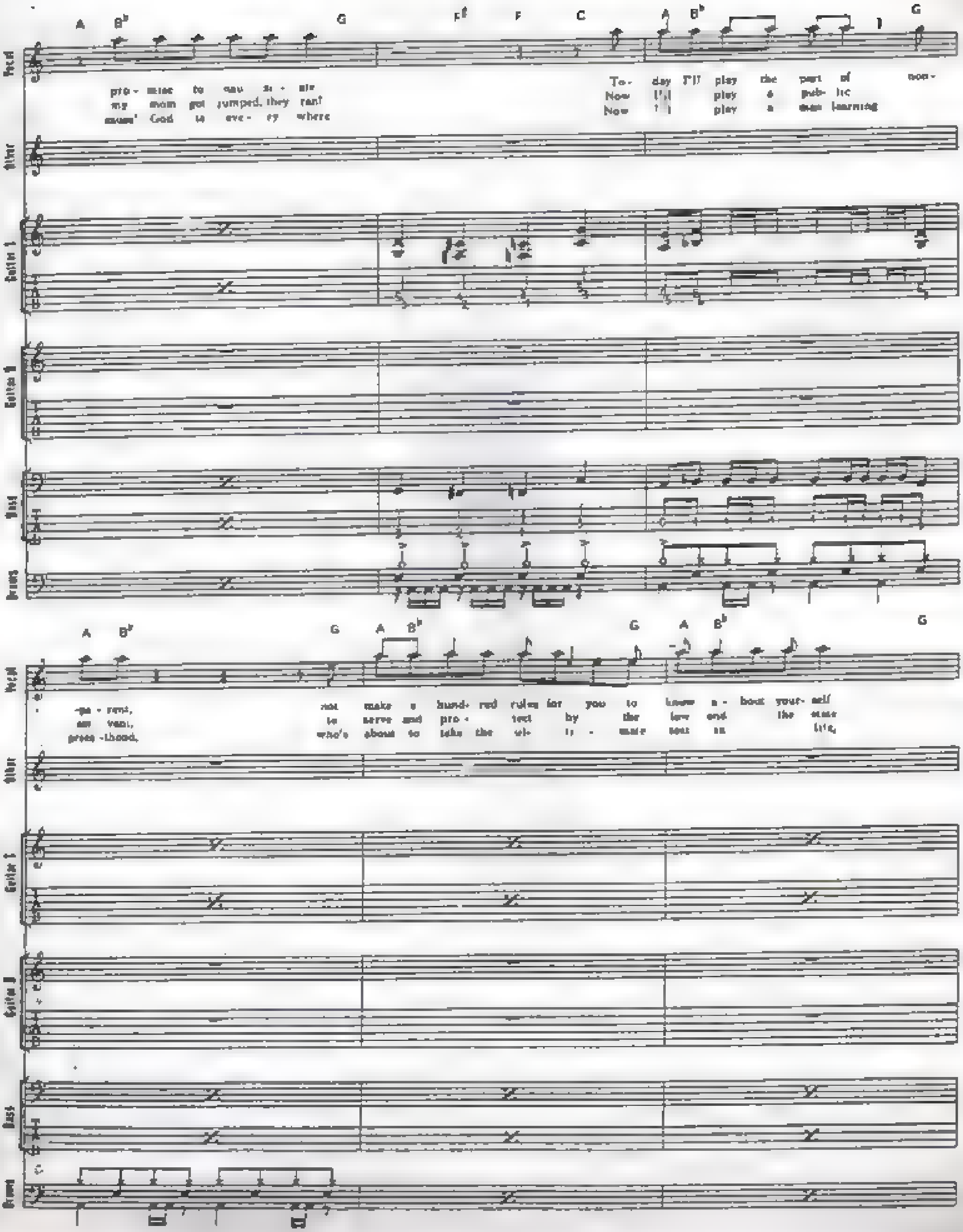
B Bass

Guitar I

Guitar II

Bass

Drums


Vocal
pro - mise to rau - sic
my mom got jumped, they rant
mum' God is eve - ry where
To - day I'll play the part of non -
Now I'll play a pub- lic
Now I play a dum learning
Guitar 1
Guitar 2
Bass
Drums
Vocal
-pa - rent,
ent vent,
press -thood.
not make a hund- red rules for you to know a - bout your- self
to serve and pro - tect by the law and the
who's about to take the wi- ll - make not us
Guitar 1
Guitar 2
Bass
Drums

G F♯ F C A B♭ G A B♭ G

Vocal
Not I'd I'd
be bus - ques
/ and \ the tion
make you be leave
pumps that caus - es,
things be - I
what's and
a mur hu
vil der man,
in and and

Guitar I

Guitar II

Bass

Drums

A B♭ G A B♭ G

Vocal
mak - ing love, and mak - ing friends and
(love you be, if you crossed her, I'd
call me one my la - ther who's no
move - ing god your own way
(make your head (like a man,
clo - ser than a scram - ger

Piano

Guitar I

Guitar II

Bass

Drums

G F♯ F C B♭ A B C G D C G D

not a the right way
I won't God listen

To me, to bleed,

Vln.

Vln.

Guitar II

Bass

Drums

C G A B♭ D C G D C G D

can not be taught In turn you're mak ing us

Piano

Guitar I

Guitar II

Bass

Drums

C G A E G E G E G E G

Vocal

ah ah, ah ah ah ah ah

Guitar I

Guitar II

Bass

Drums

E G E G E G E G E G E G E G E G E G E G E G

Vocal

We stand a - lone

Guitar I

Guitar II

Bass

Drums

1 E

2 E

D B♭

Bass Clar.

Clarinet

Guitar I

Guitar II

Bass

Drums

Voh Pedal

B♭ G F♯ F C

Bass Clar.

Clarinet

Guitar I

Guitar II

Bass

Drums

2

Vocal
Flute
Guitar I
Bass
Drums
Vib
B♭ G F♯ F C B♭ A D E C G D
Vocal
Flute
Guitar I
Guitar II
Bass
Drums

C G D C G A B♭ D C G D

Bass

Flute

Guitar I

Guitar II

Voice

Drums

C G D C G A

Bass

Flute

Guitar I

Guitar II

(Voice Pedal)

(Voice Pedal)

Drums

D.S.

Coda

A G G♯ A G G♯ A

Vocal: fuck - ing fuck - ing

Guitar I

Guitar II

Bass

Drums

A F♯ G G♯ A

Vocal: fuck - ing fuck - ing bas - tic

Guitar I

Guitar II

Bass

THIS LOVE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

The sound of the Guitar is natural and clean with some type of chorus. Arpeggios are played over throughout the Intro. Both Bass and Drums are playing softly here. Notice a percussion instrument, Cabasa, is added

On Section A, an eight-beat pattern is played by Drums with a rim-shot. Although it is a simple phrase, play it with a gradual force instead of playing it too softly.

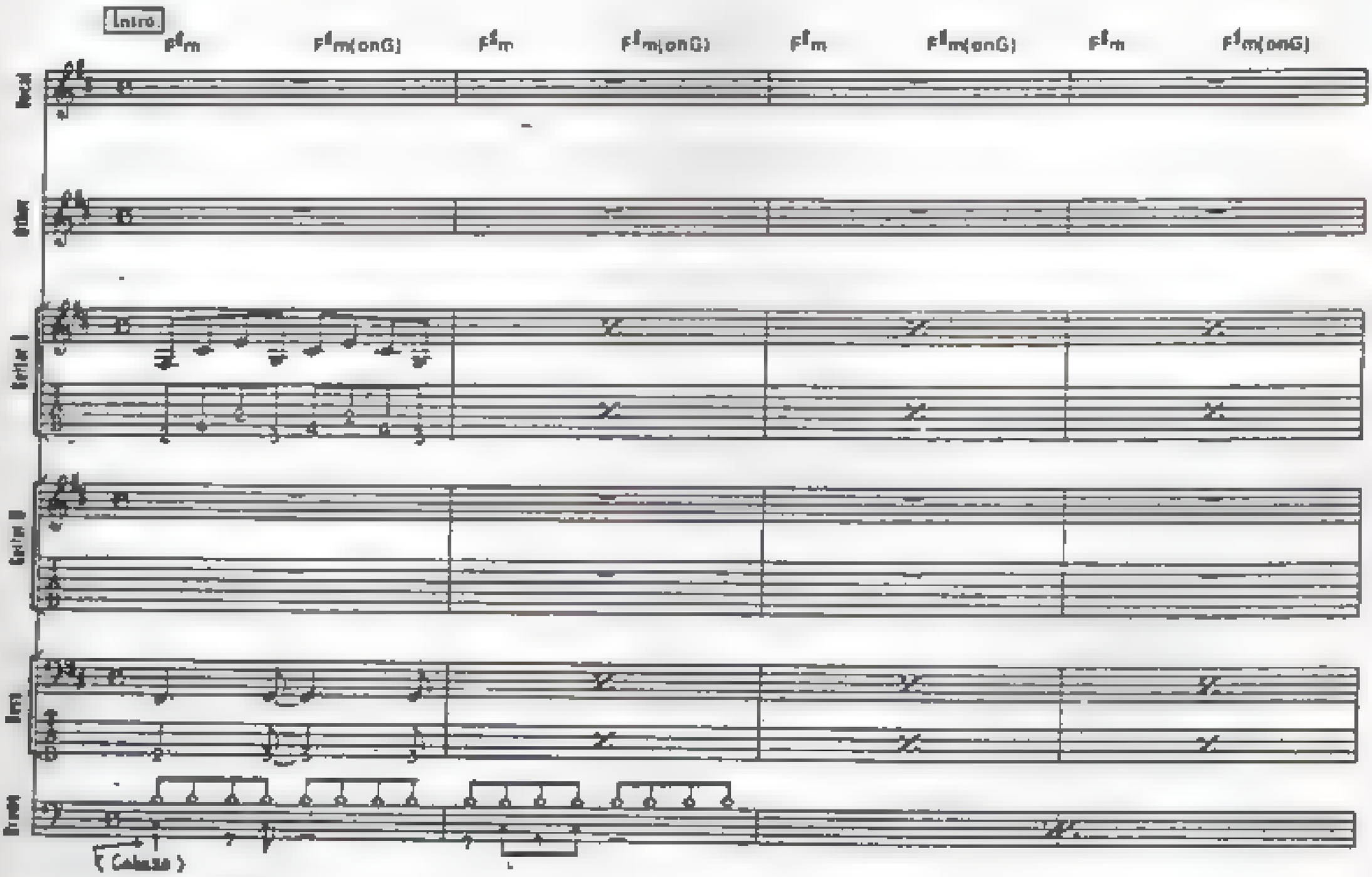
A Guitar solo takes place in Section B. Distortion and a wah-wah pedal along with the tremolo bar are employed throughout the solo.

The overall dynamics intensify at Section C. Heavy distortion is in effect on the Guitar. Both Bass and Drums should play loudly, too!

The similar sound as Section B is used on Section E's Guitar solo with the addition of delay, thus creating an ambience effect.

A unison riff based on the sixteenth notes is played both by Guitar and by Bass. Watch out for the triplet figures on the 4th bar. Play them accurately.

There is a rather lengthy guitar solo in Section J. Unlike other songs, intricate fast licks are not presented here. However, play it with emotion while making good use of the wah-wah pedal.



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f**m(on G)

A(on C♯) C

A(on C♯) C

A(on C♯) C

E(on C♯) Am

Am A F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG)

Vocal

Guitar 1

Guitar 2

Bass

Drums

F♯m F♯m(onG) Bm Bm(onC) Bm Bm(onC) F♯m F♯m(onG)

Vocal

Guitar 1

Guitar 2

Bass

Drums

F♯ F♯(onG) A(onC♯) C A(onC♯) C A(onC♯) C

Vocal

In my life, all I want ed was the keep ing of

Bass

Guitar 1

Guitar 2

Drums

E(onG♯) Am A(onC♯) C A(onC♯) C

Vocal

some one like you. As it turns out, Deep er with in me,

Bass

Guitar 1

Guitar 2

Drums

A(onC♯) C E(onG♯) Am B F♯m F♯m(onG)

love was twis - ted and pain-ed a - cross___ (Never ending

Guitar I

Guitar II

Arm

High Pedal

Bass

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) C F♯m G F♯m G

pain. Quickly, ending life) You keep this love, thing, love, child,

Drums

Guitar III

Arm

(High Pedal)

(Arm)

Guitar IV

F♯m G C B A F♯m G F♯m G F♯m G C B A F♯m G F♯m G

Vocal

love, say, You keep this love, this love, near, love, break You keep this love love,

Guitar I

Guitar II

Bass

Drums

F♯m G C B A F♯m G F♯m G F♯m G C B A D F♯m F♯m(onG)

Vocal

love You keep this love, love, love You keep this love

Effect

Guitar III

Guitar II

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) E F♯m F♯m(onG)

Vocal

I'd have the com-

Guitar I

Guitar II

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) Bm Bm(onC)

Vocal

-ing one, stole her from her- self

This girl is pun-

Guitar I

Guitar II

Bass

Drums

Em Em(onC) $F^{\sharp}m$ $F^{\sharp}m$(onG) $F^{\sharp}m$ $F^{\sharp}m$(onG) A(on$C^{\sharp}$) C

Vocal: ___ her pain___ was like ___ And some- times, I feel so sor- ry,

Guitar 1

Guitar 2

Bass

Drums

A(on$C^{\sharp}$) C A(on$C^{\sharp}$) C Em(on$G^{\sharp}$) Am A(on$C^{\sharp}$) C

Vocal: I regret___ this the hurt- ing of you___ But you make___ me so un- hap - py

Piano

Guitar 1

Guitar 2

Bass

Drums

A(or C♯) C A(or C♯) C E(or G♯) Am

I'd take my life and leave love with you

F F♯m F♯m(or G) F♯m F♯m(or G) F♯m F♯m(or G) F♯m F♯m(or G)

With Pedal

C.D

D.S.1

82

Coda 1

F♯m

Gm F♯m

Vocal

Lead

Guitar 1

Guitar 2

Bass

Drums

F♯m F F♯ G G♯ A A♯ F♯m

Gm F♯m

Vocal

Lead

Guitar 3

Guitar 4

Bass

Drums

E♭m F F♯ G G♯ A A♯ Bm

No more heat strips

(4 times Repeat)

F G F G F G F G F G♯ F G F G F G

1,2,3 F G♯ F

Drums

Ab

84

F F F

1 F♯m F♯m(onG)

Electric Guitar 1

Electric Guitar 2

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) 1 F♯m F♯m(onG)

Vocal

Electric Guitar

Electric Guitar 3

wah Pedal

wah Pedal

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) Bm Bm(onC)

Bm Bm(onC) F♯m F♯m(onG) F♯m ... F♯m(onG) Dm Dm(onC♯)

85

F(maj7) G(on B) Dm Dm(on C) F(on C) G(on B) F♯m F♯m(on G)

Guitar 2

Guitar 3

Bass

Drums

H.C H.C H.C H.C V.b V.b C C C.D C.D (8va) V.b V.b V.b V.b H

F♯m F♯m(on G) F♯m F♯m(on G) F♯m F♯m(on G)

Vocal

Guitar 1

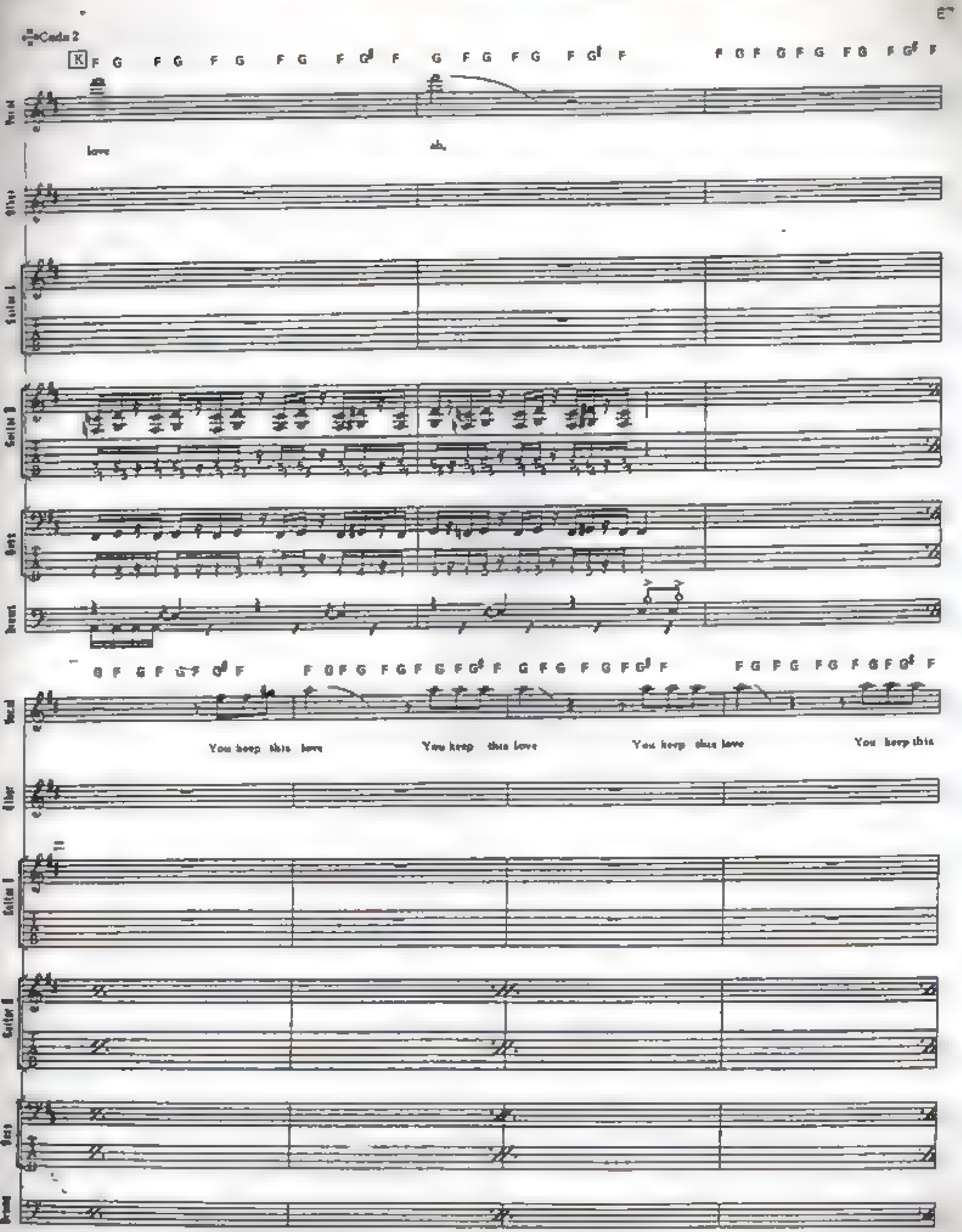
Guitar 2

H H H H H H H H Arm Arm

Bass

Drums

D.S.


Coda 2
love
ah.
You keep this love
You keep this love
You keep this love
You keep this

G F G F G F G F B E F C (Strings Repeat And Fade Out)
F G F G F G

Lead Voice
Love, oh, oh

Guitar I

Guitar II

Bass

Drums

F G F G F G F G F G F G F
(Fade In)
F♯m F♯m(onG)

Lead Voice

Guitar I

Guitar II

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG)

Synth 1

Guitar 2

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG)

Vocal

Oboe

Guitar 1

Guitar 3

Bass

90

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG)

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

Vocal

Other

Guitar 3

Guitar 4

Bass

Drums

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG)

Vocal

Guitar I

Guitar II

Drums

1H.C 1H.C 1H.C 1H.C 1H.C 1H.C 1H.C

F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG) F♯m F♯m(onG)

Vocal

Guitar I

Arm (ring)

Guitar II

Arm

Bass

Drums

A NEW LEVEL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

A tricky pick scratch opens this tune. Notice the low D notes on both Guitar and Bass parts. Make sure each instrument tunes its 6th string or 4th string down to D.

Heavy distortion is used on the Guitar throughout the tune. Similiarly, Bass and Drums should play as loudly as the Guitar. The song has a mysterious chord progression which is difficult to explain theoretically.

The Guitar riff with staccato markings on Intro 2 is done with right-hand muting.

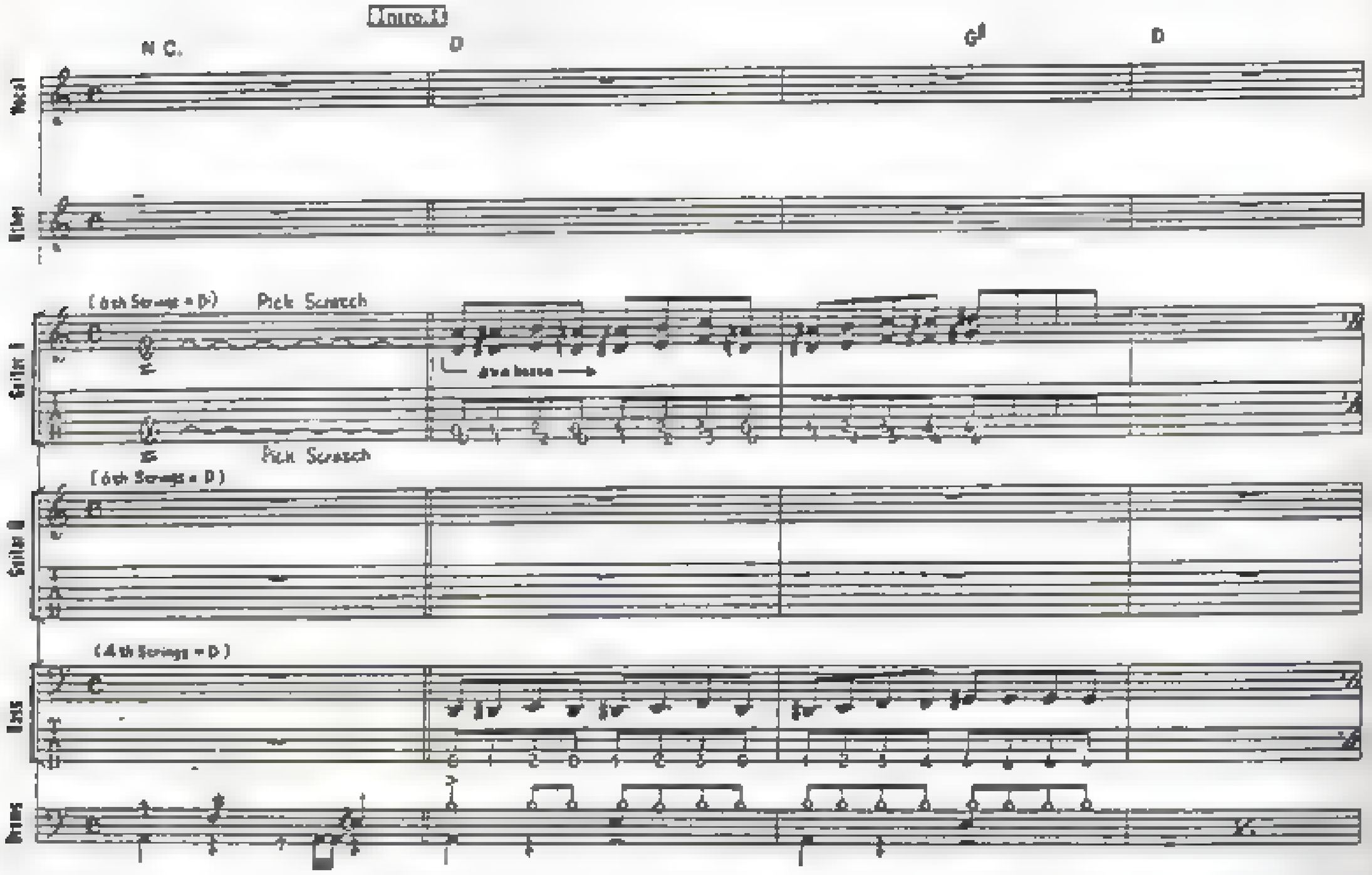
On Intro 3, a basic rhythmic feel is changed to a sixteen-beat.

Drums should produce the accurate sixteenth notes with its bass drum. It may also be a good idea to open the hi-hat slightly.

The bar before Section B has pre-arranged part. Lock into the time well and accomplish the tightness without falling apart.

Guitar II entering on Section E employs a wah-wah pedal. Here, instead of over-using it, try to use it subtly.

Section F has very speedy phrases in the Guitar solo. Notice how clearly each note is executed. In addition, watch out for all those bendings which require proper left-hand movements.



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Intro 2

D G D G D

Intro 3

D G D G D G D G A

D

5

D

D F#

A

Vocal

Piano

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Now a new look in my eyes as I rise, Forgot the past,
-mend-ing plan for to-day be-tween us all to-tered stand.

pre- -sent never works and lasts Got shit on, pissed on, spit on,
death be-fore de-vo-ted fall In much mo- li- ter ry Ov- der, vul-

E♭ E♭ pll F

Lead

stopped on, I shall with. pared ed as by laus- er mon

-ger, po- pu- ver. ma- pu- lars be cause trans to shore- er

Guitar 1

Guitar 2

Bass

Drums

A E♭

Lead

New life in place of old life. as - sured by crusts

Guitar 1

Guitar 2

Bass

Drums

98

C

D

G

D

G

Vocal

A new

to wel

al

Guitar I

Guitar II

Bass

Drums

D

G

D

G

Vocal

mo - ti - ons

and

pe - ver

Guitar I

Guitar II

Bass

Drums

D

E

D

D

Wah Pedal → 5 5 5

5 5 5

D

F

D

Trumpet

Guitar 2

Bass

Drums

Guitar 1

G D

D

Trumpet

Guitar 2

Guitar 1

Bass

Drums

D F E E♭

C D C D C D 8va IN C V.S

C D C D C D IN C V.S

D F

(8va)

E♭ D

Vib. Vib. Vib. Vib.

F E♭ D

Vib. Vib. Vib. Vib.

1

D D

Vocal

(Can't lose.) (No fucking surrender.) (Can't lose.) Woh

Guitar I

Guitar II

Bass

Drums

D G D G D

Vocal

A new le - vel new le - vel of con - fi - dence of

Guitar I

Guitar II

Bass

D G D G D

Vocal

con - fi - dence and po - wer and po - wer

Bass

Guitar I

Guitar II

Drums

D G D G D

Vocal

A New le - vel New le - vel of con - fi - dence of

Bass

Guitar I

Guitar II

Drums

D G D G K D

com - fi dence and po - wer and po - wer

Violin I

Violin II

Viola

Violoncello

Double Bass

D

Flauto

Oboe

Clarinetto I in B

Clarinetto II in B

Fagotto

Corno I in D

Corno II in D

Corno III in D

Trombone I

Trombone II

Trombone III

Timpani in D A

Violino I

Violino II

Viola

Violoncello

Contrabasso

WALK

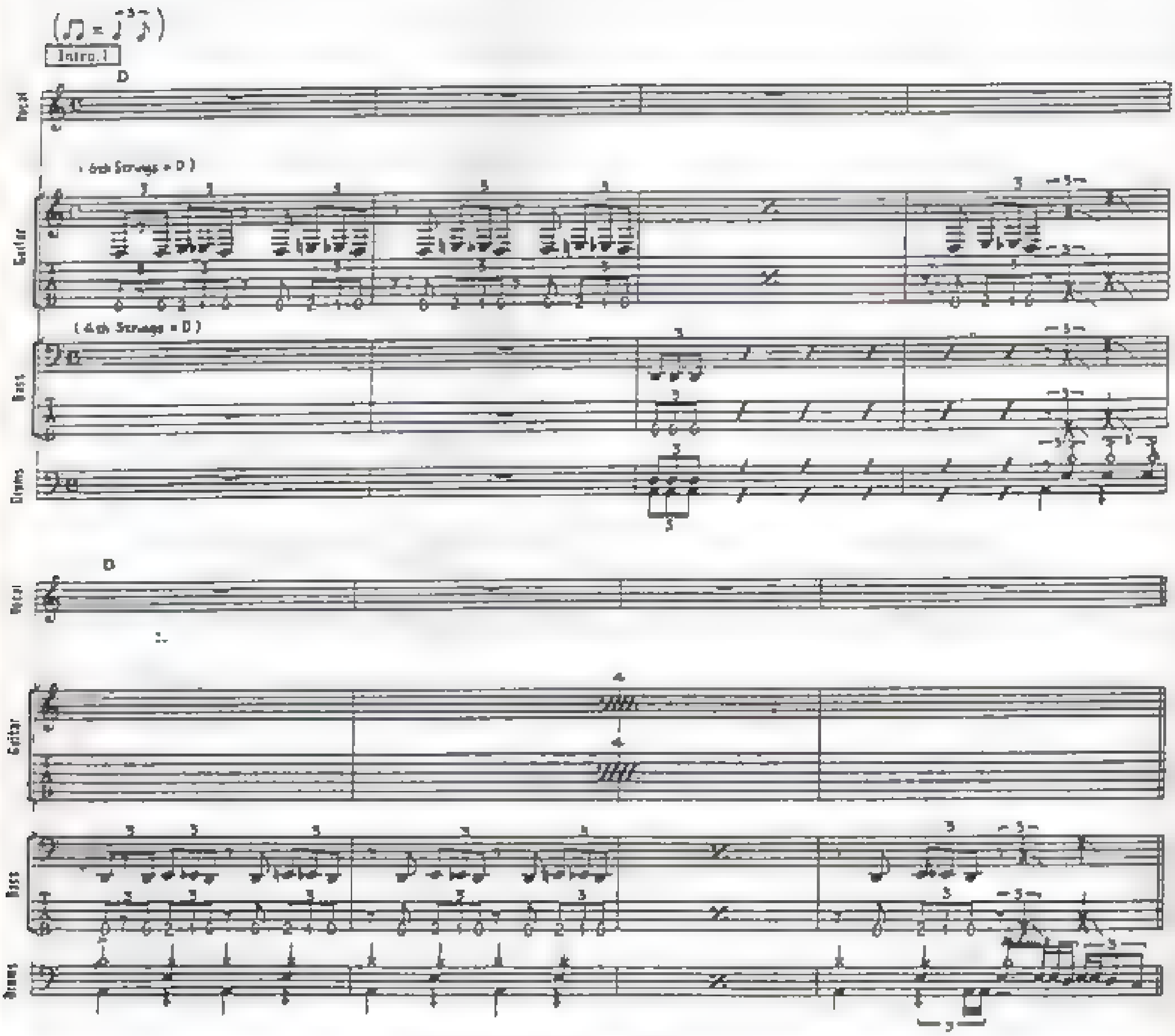
Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

In this tune, all the eighth notes have a triplet feel. Also, do not forget to tune the 6th string of the Guitar and the 4th string of the Bass down to D.

The basic Guitar sound is a destructive and hard-edged distortion. Bass and Drums sound stiff and each note is articulated clearly with force. Tempo is slow and the band plays with a down-to-earth, heavy groove.

Also notice the unique chord progression typical of Pantera. No particular key or tonality is suggested in this transcription. However, the tune seems to be played around the D chord.

A Guitar solo starts at Section F. Note how the first lick employs a double-bending. Watch out for the intonation as you will encounter a couple of 2 to 2 1/2 step bendings. In addition, a left-hand picked slide technique is effectively incorporated. Strive for a clear execution on each note.



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Intro 2

D B♭ D A♭ D D♭ D

Flute

Guitar

Bass

Drums

D B♭ D A♭ D D♭ D

Flute

Guitar

Bass

Drums

A D

Vocal

Can't you see___ I'm so - o - bs___
Run your mouth when I'm not a - round

(It's) so - cia - ted by - per - sua - sion
on - ly to a - chieve

One step from
You cry to weak

Guitar

Bass

Drums

Vocal

D G D

look- ing out at you
friends that sym-pa- thize.

You want us to let un-der my skin and
Can't you hear the vio- lins

call your- self a friend.
play- ing your song?

I've got more
Than some friends

Guitar

Bass

Drums

Vocal

B C A♭ A D

friends like you what do I do?
tell me your ev- ry word.

Is there no stan-dard a- ny-more?

what it takes, who I am,

Guitar

Bass

Drums

D C A♭ A D

Vocal

where I've been, be long

You can't be some-thing you're not

be your-self, by your-self,

Guitar

Bass

Drums

Alto

D C A♭ F

step a - way from me A lon - ely legend in life, leaves from the

Guitar

Bass

Drums

Alto

E E♭ C D B♭ D A♭ D D♭

days of wine Re- spect walk

Guitar

Bass

Drums

Alto

D G♭ D A♭ D D♭

what did you say? Re- spect walk

Guitar

Bass

Drums

D D

Are you talking to me? Are you talking to me?

D E 2 D (with Repeat) B♭ D A♭

Re- spect

D D♭ D D B♭ D A♭

walk what did you say? Re- spect

to ⊕

D D' D D

Vocal

walk Are you talking to me? Are you talking to me? No way

Bass

Guitar

Keys

Drums

F

D

Vocal

pizz. c Vib

Guitar

Keys

Drums

D

Vocal

Vib

Guitar

Keys

Drums

D

G

Vib

2H.C

2H.L

gliss

1H.C

A

G

A

Vib

Horn & Arm

D

A

D.S.

Coda

H

walk on home boy

I

PSYCHO HOLIDAY

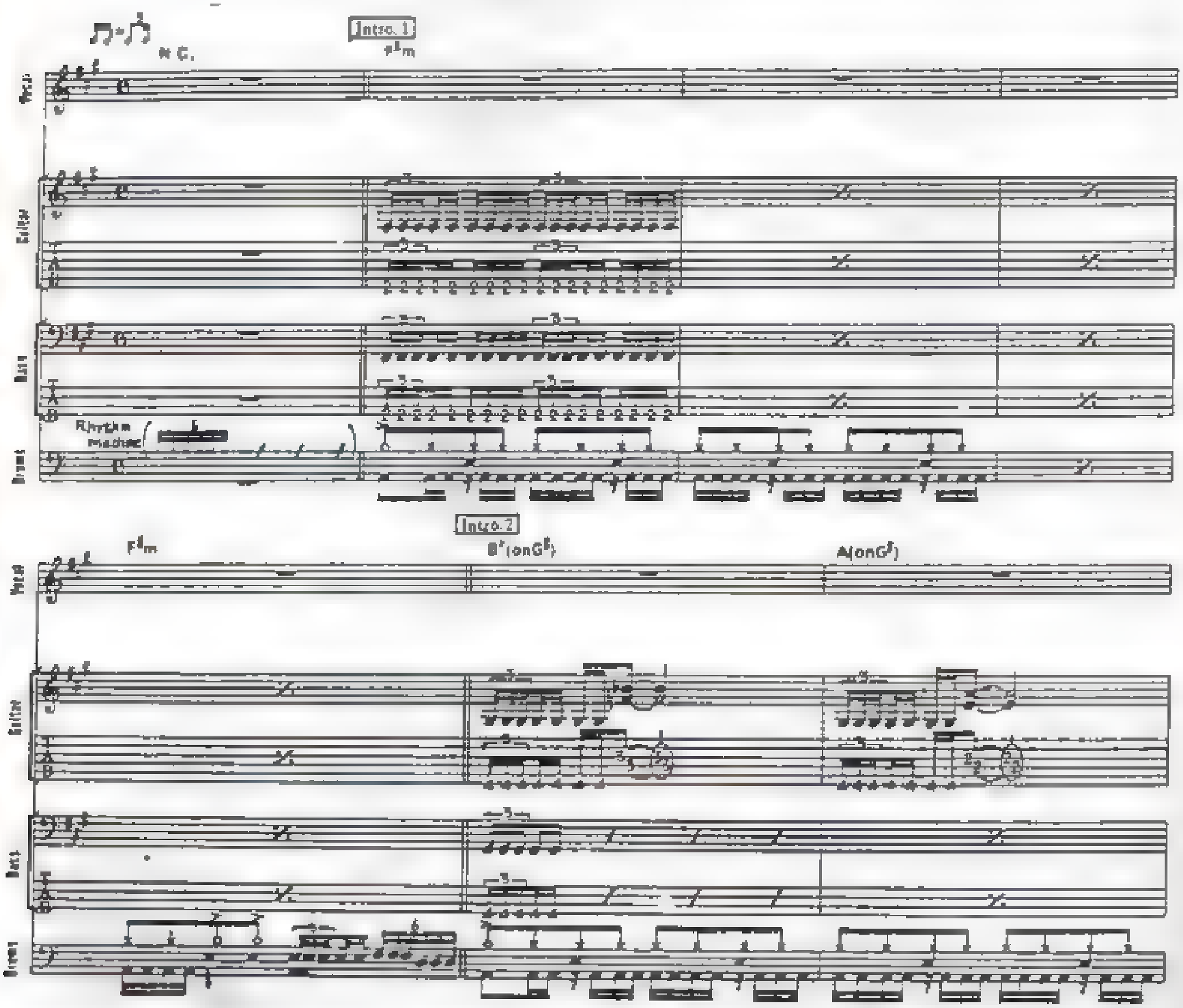
Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

A mechanical sextuplet possibly played by a drum machine opens this tune. Notice and watch out for all the sixteenth notes which have a triplet feel. As there are lots of sixteenth notes on the bass drum part, Drums should especially try to maintain the triplet feeling throughout. The hi-hat playing the eighth notes can be half-opened and hit with force.

The time signature of the bar before Section A is 9/8. Here, it may be easier to think of an 1/8th beat being added to a regular 4/4 bar. Note also that a single measure of 2/4 occurs two bars before Section B. Watch out for the rhythm and try to accomplish the tightness among all the instruments.

Guitar on Section B steps on a wah-wah pedal slowly.

Section C features a long Guitar solo. A similiar but lighter distortion than the one on the rhythm Guitar is used. The last note of the solo is produced by bending on the 24th fret. If your guitar has only 22 frets, use the tremolo bar to get the note



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Gᵇm G(onGᵇ) Bᵇ(onGᵇ)

Vcl

Guit

Bass

Drums

A(onGᵇ) Gm G(onGᵇ)

Vcl

Guit

Horn Arm

Horn Arm

Bass

Drums

Intro 3

Gm

Vcl

Guit

Bass

Drums

A E

Bass

Drums

Vocal

Guitar

Bass

Drums

Slap - ty
Slam - dunk
Strap - pad

and sweet ting
on night
(in) for life

Hand ly - ing in your hands—
You are the ver got of a tan—
In this where I lived an where

Vocal

Guitar

Bass

Drums

Shak-ing in— the corn - er—
tyre—
I - dust—

Done too much a I-cohol—
One wo-man hers—
You want my me- ory

Got-ta get away— from it all—
a no-ther there—
You take my spoon—

E G♯m

Vocal

Guitar

Bass

Drums

'Cause it lives— my blood (it) from ing—
You can't please all the pe - ple all the time—
My mind is tell - ing me— To leave this place—

A

Guitar

Bass

Drums

E

G♯m

My self in - se - ni - ty has take - n its toll
Can't tell the stren gets from the frustrate you know
My self in - se - ni - ty has take n its toll

Frust - ra - tion

E

G♯m

last to learn

Its com - ing

E

A(onG)

A♭(onG)

B

B♭(onG)

1.) Now I'm far from home
2.) Now You're far from home

Spend - ing time a - lone

It's time to set my de - mons free

Wah Pedal

Gm B♭(onG) A(onG)

Vocal

— yeah — Been put through the test — My mind laid to rest —

Guitar

Bass

Drums

A♭(onG) 1. Gm 2. Gm

Vocal

1.3.) I'm on a pay- cha holi - day —
2.) You're on a pay- cha holi - day —

(Wah Pedal) Horn & Arm

Guitar

Horn & Arm

Bass

Drums

C E

Vocal

Guitar

Bass

Drums

E Gm

Vocal

Guitar

Bass

Drums

Gm E

Vocal

Guitar

Bass

Drums

E

Vocal

Guitar

Bass

Drums

A

Arm

Arm

Arm

Arm

Gm

Am

(Arm)

(Arm)

C

Vib.

3

Bm

Vib.

(Arm)

Arm

Coda Gm

Harm & Arm

Harm & Arm

D.S.

B♭(onG) A(onG) A♭(onG)

Vocal

Bells

Arm

Arm

Arm

Arm

Arm

Arm

Bass

Drum

Now I'm far from home... Spend ing time a lone... It's time to set my de mons free...

Gm B♭(onG) A(onG)

Vocal

Bells

Harm. 2 8va Arm Vib

Harm. Arm Vib

Arm

Arm

Arm

Arm

Bass

Drum

Been put through the rest... My mind laid to rest...

A♭(onG) Gm E (♫-♫)

Vocal

Bells

Vib

Vib

Bass

Drum

I'm on a pay-chol ho-li - day... Now I - 'm far from home...

A A♭ Gm

Vocal

Spend - ing ___ time a - lone ___ It's time to set my de - mons free

Piano

Bass

Drums

B♭ A A♭

Vocal

Been put ___ through (the) rest My mind ___ laid to rest I'm on a psy cho ho - li - day ___

Guitar

Bass

Drums

Gm F Gm F♯ B♭ A

Vocal

— yeah

Guitar

Bass

Drums

A Gm B♭

Vocal

Guitar

Bass

Drums

A A♭ Gm F Gm B♭

Vocal

Guitar

Bass

Drums

Gm B♭ B♭ Gm

Vocal

Guitar

Bass

Drums

Arp. Harm. Arp. Harm. Fill

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

On this tune, the lowest strings of both Guitar and Bass are tuned down to D. In the Intro, Bass plays a sixteen-beat pattern emphasizing this low D note. On the same Intro, Guitar plays noisily using the tremolo bar and a pick-scratch technique. Playing with some delay should make this part more prominent. Here, Drums plays the successive sixteenth notes with its bass drum. The use of the double-pedal will help you play accurate rhythms.

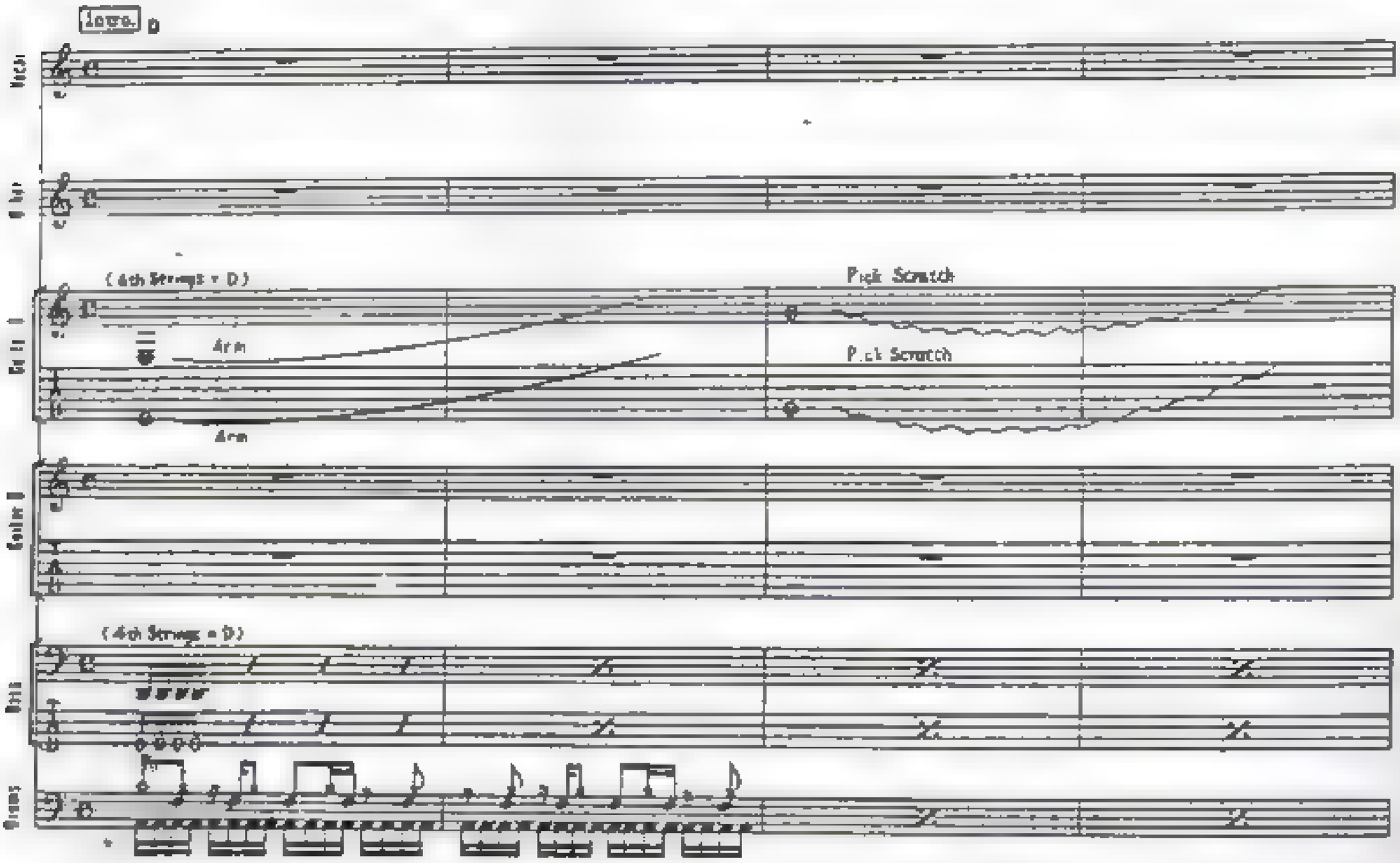
A Guitar riff starting from the 5th bar of the Intro has an intricate rhythm of the sixteenth notes. Try to keep a steady time along with Bass and Drums without getting lost.

Overall, this song is difficult to play well without having a good sense of rhythm. It is especially true on Section A's vocal line. Along with its typical heavy sound, intricate rhythmic patterns are presented in this song that are also characteristic of Pantera.

Pay close attention to the 8th bar and the 9th bar of the Section A where there are some meter changes: 4/4 to 9/8 to 2/4. Play with care!

The overall groove changes at Section C. Here Guitar plays a single-line melody with some trills employing hammer-ons and pull-offs.

Between the 13th and the 15th bar of Section D, and over-dubbed Guitar plays fast fill-ins. Each note is to be played clearly with alternate picking



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Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

128

D

Flute 1

Guitar 1

Guitar 2

Bass

Drums

A D

Vocal

There's a dou-ble stan dard for the way we love— If there's an thing to have—, we then there's no-thing to give—
man of a thousand reeve mens— Will al ways be the— one to tell you when to quit—

Flute

Guitar 1

Guitar 2

Bass

Drums

A

D

Vocal

break a sweat and (I) don't reg - ret what you'd pull to set bring out the God in me
won't take stock in a tri-tiered man I'm reach-ing in - to you, I'll make you understand

Guitar II

Bass

Drums

D G G♯ F F♯ E♭ D A A♭ F F♯ E♭ D G G♯ F F♯ E♭

Vocal

Come and be with me Live my twist ed dream Pro de - vo ted pledge

Guitar I

Bass

Drums

D A A♭ G F♯ F E | 1 E♭ | 2 D

Vocal — Tues___ day pri · mal___ mac · rate sledge

Guitar 1

Guitar 2

Bass

Drums

D | 2 E♭

Vocal — The sledge

Guitar 1

Guitar 2

Bass

Drums

C D

Guitar I

Guitar II

Bass

Drums

E D

Flute

Guitar I

Guitar II

Bass

Drums

132

D

E♭

D

D

Vocal

Guitar I

Guitar II

Bass

Drums

E♭

D

Vocal

Guitar I

Guitar II

Bass

Drums

D A A♭ F F♯ E♭ D G G♯ F F♯ E♭ D A A♭ G F♯ F E♭ D G G♯ F F♯ E♭

Vocal

Live_ my twis - ted_ dream Pro de - ve - ted_ pledge Time_ for pri mal_ conc rete Come_ and be with_ me

Guitar 1

Guitar 2

Bass

Drums

D A A♭ F F♯ E♭ D G G♯ F F♯ E♭ D A A♭ G F♯ F E E♭

Vocal

Love_ my twis ted_ dream Pro de - ve ted_ pledge Time_ for pri mal_ conc rete sledge

Other

Guitar 1

Guitar 2

Bass

Drums

COWBOYS FROM HELL

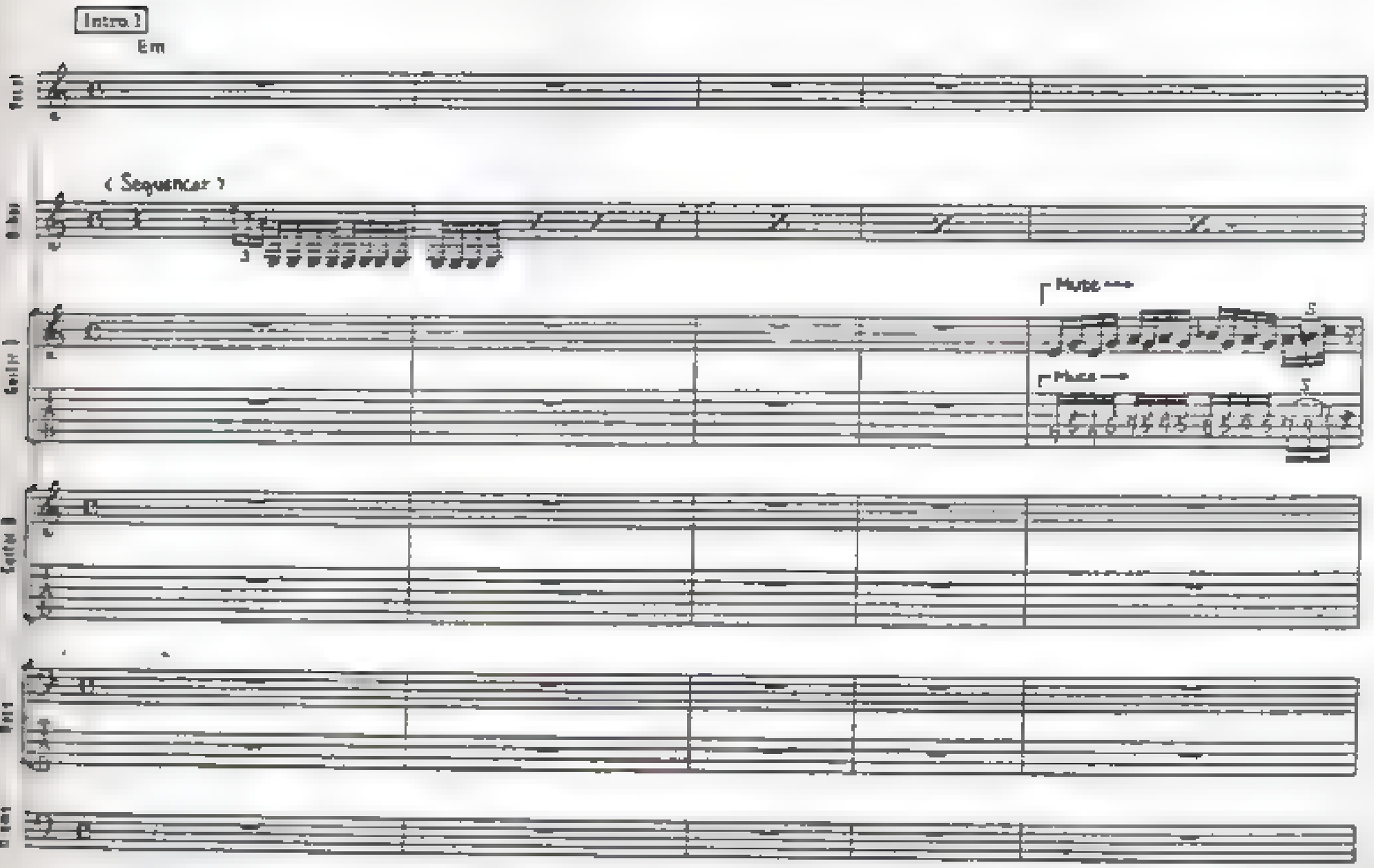
Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

The sequencer on Intro 1 probably samples a guitar sound. A similar sound can be easily produced with a digital delay

Muting on the Guitar riffs on the 5th bar of Intro 1 is done by damping the strings with the right-hand. The same riff is presented without any mutings in Intro 2. From Intro 2, Guitar and Bass play in unison, lock into each other well. The basic rhythm of the song is the sixteenth note which should be played accurately in spite of its fast tempo.

The success of the Guitar riff on Intro 3 lies on the clear execution of the sixteen-beat rhythm. For Drums, although its basic pattern is an eight-beat, be conscious of the sixteen-beat feel while playing. In addition, do not forget to half-open the hi-hat and play with all might.

Section E features a Guitar solo playing with heavy distortion and delay. From the 5th bar, extremely fast licks successively appear. Watch out for all the irregular groupings of 6 and 7.



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[Intro 2]

Em

Em

[Muss]

(muss)

Em

Intro 3

Em

Oh, come on!

Em

A Em

Under the lights where we stand tall... No body watches us at all ——— Show- down . about us
Pil-lage the vil- lage, track the scene... But but we not take it as we 'Cause (a) ghost town is found

Em

Spread fear with-in, with- out... We're gon-na take... what's ours to have... Spread the word through-out the land... They say
Where your ci- ty used to be... Be out of the dark- ness and in-to the light... Sparks fly ev-ry-where in sight. From my

140

Em

[h] G

G

bad guys wear black You see us com- in' and you
dou-ble bar-rel, twelve gauge. We're tagged and can't turn back
Can't lock me in your cage

Guitar 1

Guitar 2

Bass

Drums

G B♭ A A♭ Em

Vocal

all to- ge- ther run for co - ver We're tak - in' o - ver this town

Other

Guitar 3

Guitar 4

Bass

Drums

Em

Here we come... ready for your gun... And you bet-ter lis ten well... my friend you see (It's) been slow down be low...

Em

Armed to you we're the cow-boys from Hell Dead is dead... a-gain we've won... ain't talk-ing no... tall tales... friend... 'Cause

to ⟲ 1

1

D

Em

Em

high ones, your doom Comin' from you we're the one-boys from Hell

Yeah,

Em | 2 Em | G | F♯ | F | E Em

Oh, Come in from you're the one - boys from hell

Vib

C7 | A(onC♯) | D | B♭ | A | G | Em –

Vib

144

C7 A/or$C^{\sharp}$ D $B^{\flat}$ A G

Vocal

Guitar I

Guitar II

Bass

Drums

Em C7 A/or$C^{\sharp}$ D $B^{\flat}$ A G

Vocal

Guitar I

Guitar II

Bass

Drums

Em C7 A(onC♯)

Drums

Bass

Guitar 2

Guitar 1

Bass

Drums

D B♭ A G F Em

Drums

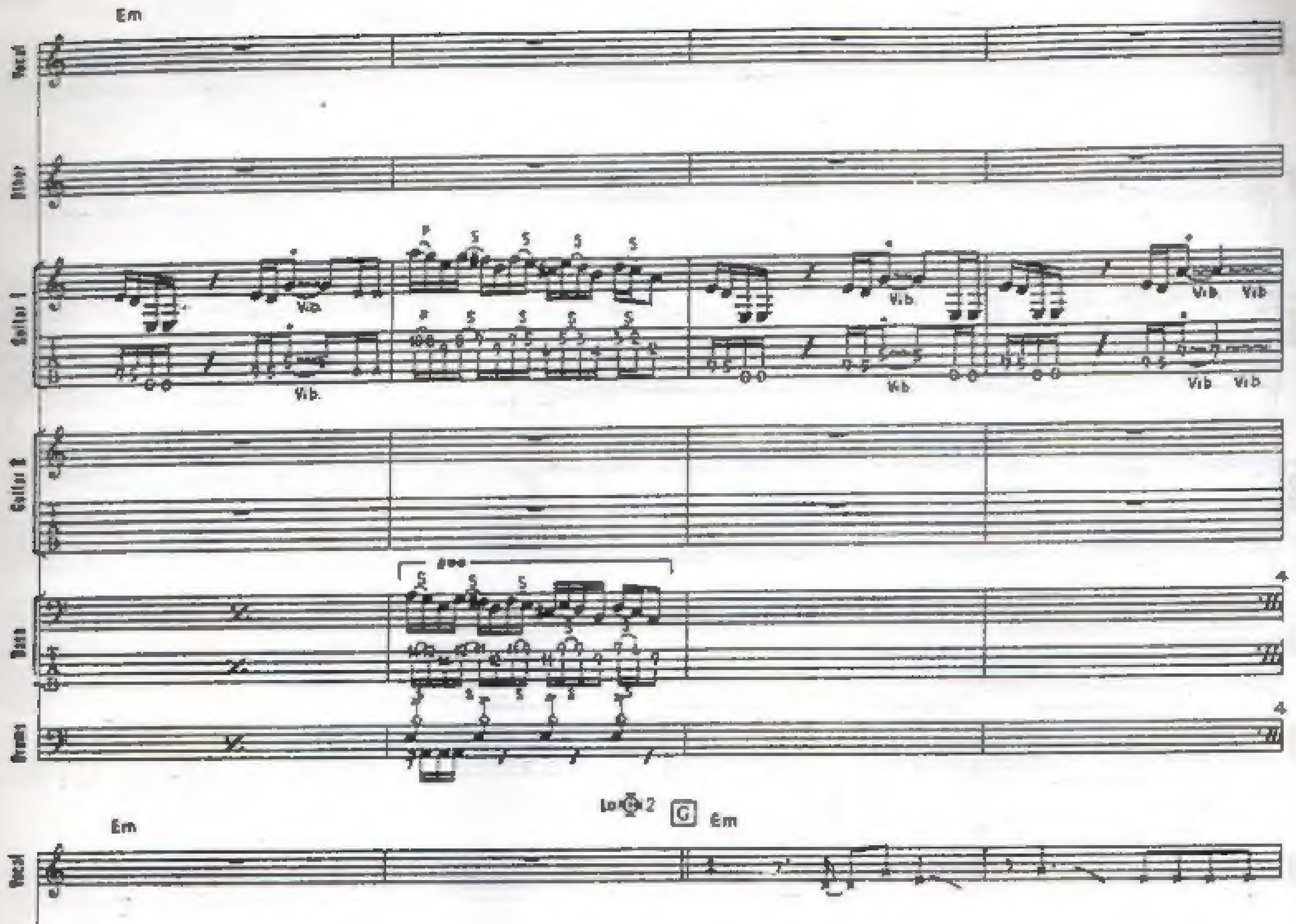
Bass

Guitar 2

Guitar 1

Bass

Drums


Em
Vocal
Other
Guitar I
Vib.
Guitar II
Bass
Drums
G
Em
Mute

Em

Vocal

Woh

Other

(Flute)

Guitar I

(Flute)

Guitar II

Bass

Drums

D.S. 1

Coda 1

Em

Vocal

Com-in for you... we're the cow-boys from hell...

Other

Guitar I

Guitar II

Bass

Drums

Coda 2

Em

Vocal

Ah

Comin' for you... we're the cow-boys from hell...

Other

Guitar I

Guitar II

Bass

Drums

D.S. 2

Em

Vocal

Oh,

Other

Guitar I

Guitar II

Bass

Drums

NOTES

I did my best to make each transcription as complete and as detailed as possible. However, many subtle nuances and complicated rhythms exist, and often they were difficult to express on paper. Therefore, listen to the recordings and try to capture the feelings.

Also, pay close attention to the different octaves in which the music for each instrument was written. For example, it is a common practice to write the music for Guitar, Bass and Male vocal an octave higher than the actual sounds and the same practice was followed in this book. Consequently, be careful when a non-transposed instrument such as keyboard attempts to play, for instance, the Guitar part.

Now let us take a look at the notation used in this book.

GUITAR

The meaning of the symbols used are as follows:

C: Bending
U: Pre-bending
D: Bending down (release)
H: Hammer-on
P: Pull-off
S: Slide (different from the bottle-neck slide)
Tr: Trill (rapid alternation of a hammer-on and a pull-off with *one picking)

* A slur over U, D, P also means only one picking is used.

Gliss: Picked slide with no particular departing and/or destination points. Since it is frequently used for Guitar, many of the picked slides were simply notated with \ or / without using the word "gliss".

~~~~~ : Vibrato

Harm: Harmonics (lightly touch a string over the fret indicated in TAB and pick)

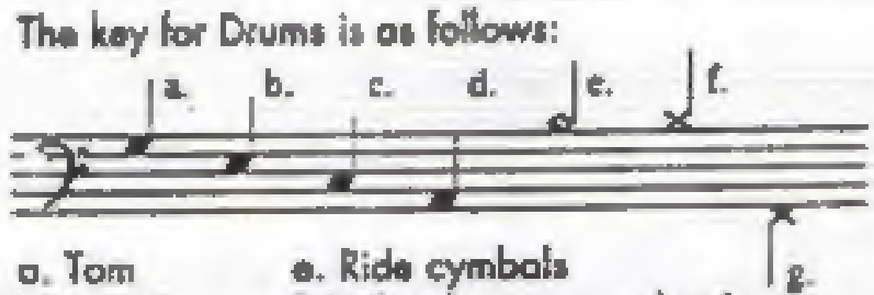
x : A note which is attacked but does not produce any particular pitch. It is also sometimes used to notate a note of unclear pitch. Additionally, guitar mute-strummings were indicated with the same symbol.

BASS

You will find the some keys used in the guitar part on the bass transcription. In such case, please refer to the explanation above.

DRUMS

The key for Drums is as follows:



a. Tom
b. Snare
c. Floor-tom
d. Bass drum
e. Ride cymbals
f. Hi-hat (o-open x-close)
g. Hi-hat with foot

Transcriptions and Performance Notes by Yuji Hagino
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